

· KEEP THE FIRE ALIVE ·

KERAMIC STUDIO

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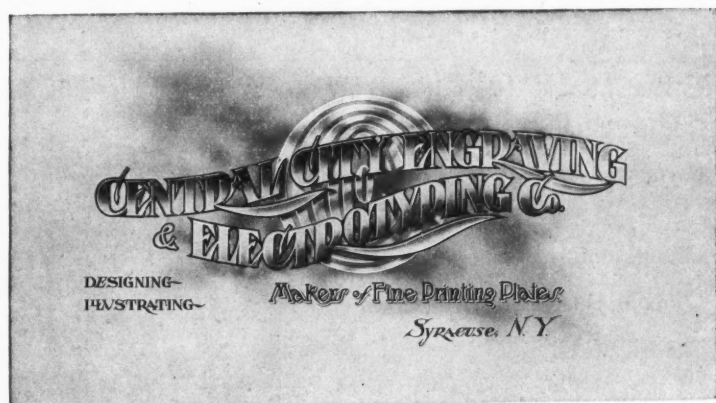
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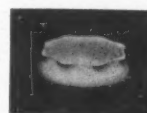
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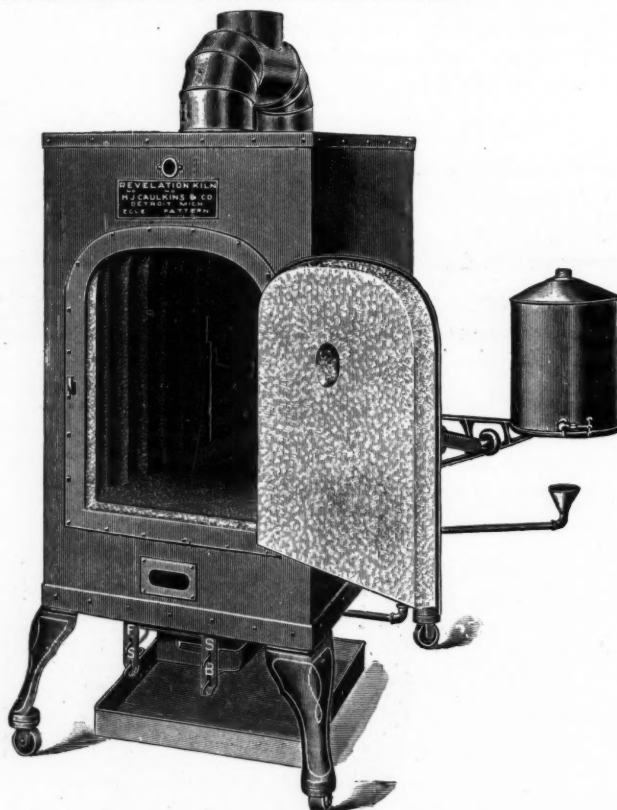
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KERAMIC STUDIO

Vol. VIII, No. 12

SYRACUSE, NEW YORK

April, 1907



SINCE it will be impossible for lack of space to give the Class Room Articles on Flower Painting, before the June issue, the competition as announced on back of cover will remain open until May 1st to give any late comer a chance to add her quota to the "symposium." Make articles as concise as possible—we like to give every one a chance, but too wordy articles take up so much space that they will have to be cut down. This advice should be followed in all future articles. Make them short and to the point. Otherwise the one subject stretches over too many issues of KERAMIC STUDIO.

We call special attention to the photographic studies of flowers by Miss Helen Patter, of Minneapolis. The originals are extremely artistic in tone and mounting, as well as well arranged and composed. We expect to reproduce a number of these studies which we recommend to the artist and designer who has no time or opportunity to make her own studies.

Our next issue will be the eighth anniversary number of KERAMIC STUDIO. We always try to have something special for our birthday issue and this year we greet our old friends and new with a number edited by Mr. Marshal Fry. We feel sure that this will be considered a treat by one and all.

We finish in this month's Class Room the series of articles on the "Art of Teaching". The next subject to be taken up is "Flower Painting."

Any one who has already sent in her article may send any additional instruction she may see fit. Many of the articles on hand so far show a general misunderstanding of the kind of instruction called for on the subject. Some have sent color studies with treatments. Some have sent a sort of general article which although interesting does not give instructions so that a beginner who can not have a teacher would know how to go to work. Some give just a list of colors. It is intended that thoroughly comprehensive instructions should be given and to that end a \$10.00 extra prize will be given to an article which will leave little to be added in the way of complete instruction. Here should be the general plan:—Flower Painting—General remarks, applicable to all flower painting.

Roses—Backgrounds, how to paint Roses, manipulation of brush, colors, etc., foliage, green and reddish. Colors for pink roses in full light and shadow, remarks. White roses, colors in light and shade, remarks. Red roses, light and dark, colors in light and shade, remarks. It is supposed that directions will be given for colors to be used for laying in for first fire and for each necessary retouching, and firing. It would be more interesting if the instructions were given under the heading of the different kinds of Roses, for instance, White "Maman Cochet" or some other white rose.

"La France" or other pink rose, "Paul Neyron" or other rose color rose, "American Beauty" or other deep rose, "Jacqueminot" or other crimson rose, etc. "Marechal Niel", or other yellow rose.

Violets—General instructions, manipulation of brush, for single or double varieties, colors for white violets and for the different shades of violet foliage, backgrounds, remarks.

Daffodils—General instructions, foliage, manipulation of brush, colors for white, yellow and orange varieties, red edge to cups of same as in "Poeticus", general remarks, backgrounds.

Nasturtiums—This should give full instructions in the obtaining of the various shades of yellow, buff, orange, pink, scarlet, dark red and mahogany tints, also color of foliage both dark and light, backgrounds.

Geraniums—Colors and manipulation, backgrounds, etc.

Pansies and Forget-me-nots.

Under the sub-title "Other flowers" opportunity is given for each to treat of their specialty if they have been painting well some flower not given in the list. It would be especially well to treat of the handling of blues in flowers, for instance, Corn flowers or Asters.

Under the sub-title "Miniature flowers," it is understood that the best method to paint simply these little flowers should be given, the number of fires required and the colors. Example: for miniature roses paint the pink ones for first fire with—. Red roses—Yellow—foliage should be — retouch with— Shadow flowers and leaves, etc.

General remarks. This will give opportunity for each to give any special ideas she may have on the subject.

LEAGUE NOTES

The Annual Meeting of the National League of Mineral Painters will be held in room 36, The Art Institute, Chicago, Ill. on Friday, May 3d, at ten o'clock, a. m.

The triennial election of officers will be held. No officer having served the full term shall be eligible for re-election according to Article IV, Section 7, of our constitution.

The annual exhibition will open with a reception, Tuesday evening, April 30th, at 8 o'clock p. m. at The Art Institute, and continue until May 26th. All members of the League, and their friends, are cordially invited to be present at both the meeting and reception.

Circulars containing instructions for the exhibition will be mailed to members. We welcome Mrs. Alta Lyons-Irons, of Glenwood, Iowa, whose name has been added to our membership roll.

BELLE BARNETT VESEY, Pres.

CLUB NOTE

The exhibition of the Mineral Art League of Boston, which was to take place about the middle of April at Westminster Hotel, has been postponed till Fall.

THE CLASS ROOM—THE ART OF TEACHING

Fifth Prize—Nellie DuBois Henderson

LET the beginner get a good assortment of powder colors. The powder colors stay moist longer after being mixed up, and are cleaner to have about than the tube colors. The following list will constitute a good working outfit:

Mixing Yellow	Brown Green	Violet No. 5
Yellow Brown	Dark Brown	Banding Blue
Blood Red	Grey for Flesh	Apple Green
Ruby Purple	Sea Green	Shading Green
Deep Blue Green	Orange Yellow	Black
Copenhagen Blue	Pompadour	Pearl Grey
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China pencil	3 regular square shaders Nos.	
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Bottle of sand for burnishing,	1 pointed shader No. 7,	
Bottle of Fry's medium,	An outlining brush,	
Bottle of Fry's special tinting oil,	Grounding brush,	
Small palette knife,	Box of Roman Gold,	
Scraper or curved eraser,	Plate Divider,	
Palette,	Turpentine and paint rags.	

Use the border for a fruit bowl by Sabella Randolph given in the KERAMIC STUDIO, for August 1906, on page 89.

Take the plate divider, place the plate on the circle corresponding with the plate, and mark the plate in equal sections, then with a piece of tracing paper, just the size of one of these sections, trace off the design from the book, and make it fit to the curve of the plate. The tracing paper may be fastened to the plate by little pieces of wax, and by means of transfer paper the design may be transferred on to the plate. An agate burnisher makes a splendid tracing tool. Pour out a little of the special tinting oil, and mix with it enough Grey for Flesh to show a plain mark, then with the outline brush trace the design with a good firm even line of the oil. Let this stand until nearly dry, perhaps an hour or two, and then with a little piece of cotton, or lamb's wool preferred, rub gently into the outline some of the powder Grey for Flesh. In this dusting process, be always careful to keep the paint between the oil and the cotton. Clean off everything but the outline and have this fired. If greater haste is necessary, one may put in the outline with a little Grey for Flesh mixed with a thin syrup of sugar and water. This does not make quite as good an outline and is apt to need an extra firing to strengthen it at last. One may then proceed with the second fire treatment immediately, as the oil will not touch this outline.

SECOND FIRE.

With special tinting oil and a little Grey for Flesh, paint in the leaves and stems with a smooth thin wash of the oil, keeping the edges firm to the outline. The Grey for Flesh fires out a good deal and therefore has very little effect on the dusted color. Let this stand until almost dry, two or three hours, and then dust in, as before, the following mixture, well ground together: One part Sea Green, one part Copenhagen Grey and one part Grey for Flesh. After this is dusted and cleaned, the grapes and bands may be painted in with the oil in the same manner as before, and after drying, dusted with two parts Copenhagen Blue, one Banding Blue and one Pearl Grey. Be careful not to touch the dusted colors with the fresh oil.

THIRD FIRE.

This is an all over tint called envelope. The tinting oil with a little Grey for Flesh is painted swiftly over the

whole plate and with a small pad of cotton covered with an old soft silk cloth pad the plate until a smooth even surface is obtained, and the oil sounds tacky when padded. Let this stand for an hour and a half or two hours, where it will be free from dust, and then carefully dust with one Copenhagen Grey and one Pearl Grey. This firing will bring out a very harmonious plate in blue green and grey.

In beginning something in the naturalistic work, also start in on a smooth plate, and try at first some simple flower since it is easier and will teach the painting of color in smooth washes. Take the wild rose study by E. Louise Jenkins, given in the KERAMIC STUDIO for June 1906, on page 31. In mixing up the paints, it will be well to keep the colors always in the same order, somewhat like that given in the list, since it avoids confusion and one learns to know the colors quicker. Pour out about a half a thimbleful of the powder on the palette and mix with it a few drops of the medium. Grind well with the knife until all the bits of grit are out. Do not let the paint get thin, but mix with it just enough oil so that it will not run. For this piece one will need the following colors:

Mixing Yellow,	Brown Green,	Copenhagen Blue,
Rose,	Dark Green,	Moss Green,
Violet No. 2,	Yellow Brown,	Shading Green,
Apple Green,	Ruby Purple,	Pearl Grey.

If necessary sketch in the design with the china pencil, making the stem curve gracefully with the plate. Take the square shader No. 9, dip it in the turpentine and then in some of the Medium which is poured out in a small dish. Work the oil all through the brush, wriggle it back and forth on the palette until the hairs are all even and smooth, and then wipe off the brush carefully on a cloth, keeping it broad and flat. This process will have to be repeated often. Shove the brush up into the rose color pink, working the paint in and then draw back until it looks as if it would make a smooth, thin wash. Paint in thinly the petals of the roses, bearing down on the brush, so as to give a thinner wash on the high lights. Do it all with one brush stroke if possible. A bit of Mixing Yellow may be taken in the brush with the Rose for the highest lights. Toward the center shade it a little darker, taking in the brush a little Ruby with the Rose. The blossoms underneath need more Ruby and a little Pearl Grey mixed with the Ruby to lower the tone and put them in shadow. Leave the centers large and white, and paint these in with Yellow, shading with Brown and a tiny bit of Green in the center. Then with the outline brush and a little Dark Brown, softened with a bit of Yellow and Red, mark in the stamens. For the light leaves, use Moss Green shaded with Brown and Shading Green. Stroke the brush from the point of the leaf to the center, and then around from the center to the point again, shading it in toward the center, and suggesting a center vein. In the dark foliage under the flowers, use Brown Green and Shading Green and a little Blood Red mixed with the greens for a brownish tone. Violet No. 2 may be used with the green for a half tone foliage, and the shadow foliage put in with Copenhagen Blue. With the edge of the brush cut out the stems from the darkest back ground and leave white for the next painting. Paint in the dark stems with Brown Green and Brown, and some in the shadow green colors. Put the paint on smoothly and do not get any hard lines. A rim of gold will finish the plate for the first firing. Be sure that the edge is free from paint. It is best to have a separate knife for gold and be sure to have clean turpentine. Mix up part of the gold with the turpentine.



PLUM BRANCH—PHOTOGRAPH BY HELEN PATTER

(Treatment page 268)

If the gold is hard it may be warmed by a match underneath the glass. Also have a brush to use in the gold alone, as much will be wasted in cleaning out the gold each time. For a rim the tip of the finger may be dipped in the gold and holding it to the edge of the plate, turn the plate in the other hand. This gives a good even band and the gold will not be too thick. If put on with the brush too thick, it will chip off. Be sure there are no finger marks on the bottom of the plate. Dry in an oven before sending to the kiln as the paint is apt to get rubbed off in stacking.

SECOND FIRE.

Wash thinly over the high lights of the flowers with rose strengthen the shadows and centers, strengthen leaves, suggesting veins and markings. Wash Yellow Green over high lights, and over the stems left from the last firing. Strengthen the background foliage with Brown Green and Shading Green mixed in the brush, and carry this tone out into the background. In leaving the background for the second fire, one may paint over the edge of the leaves and blend them so as not to form hard lines. Let some yellow run through the background where it is lightest in the study. The rest may be painted in a greyish green, using Violet with the greens and shading out into the light grey, with a suggestion of rose very thin on the opposite side of the plate from the flowers.

THIRD FIRE.

Details may be added, such as thorns, and things left undone in the other fires. A wash of Pearl Grey with Violet over the entire background and Grey over some portions of the leaves, all being blended on the edges, will bring the whole into a harmonious piece of work. Put another wash of gold on the edge as the gold will wear better if it has a second coat.

o o o

Emma J. Evans, Houston, Tex.

When a pupil comes for her first lesson in painting, the point to begin with, of course, is to select the piece of china on which she is to work. I always endeavor to have the pupil decide on a plate, a plaque, or something that is nearly flat. The reasons for this are many. I tell her that a plate is easily handled, that she will succeed better having all the work before her at once, that inexperienced fingers often rub off the work on one side, while working on the other, as on a cup, or a vase, etc. As a general thing the plate is selected. Now then, "What are we going to have on it." As a rule she will want some kind of flowers and most likely a morning glory, a trumpet vine or some double flower that is most difficult to do. Then I begin to advise again, I say, "Now you want something that you can learn the most on with the least difficulty, don't you?" You must not have so many things to think about in the beginning or you will not do so well." She agrees to this. "Then suppose we have a single wild rose, autumn leaves, or something of that kind." Generally I carry my point, and perhaps we have the wild rose. The Wild Roses, by Miss Jenkins, published in the KERAMIC STUDIO of June 1902, is a good study, so we will take some part of that. In a moment I have the brushes, paints and oils necessary for the study, and begin the arrangement on the plate, unless the pupil wishes to do it herself. I simplify the study somewhat, giving only what is necessary for an artistic effect, according to the size of the plate. This being done, I ask my pupil to pour out about half a teaspoonful of thick oil in a little dish provided for the purpose, add four or five

drops of clove oil and to stir them thoroughly together with the palette knife. From the first, I have the pupil do every thing she can. I now take out the necessary paint of one color and with the medium on the end of the palette knife rub the paint down to the consistency of thick cream, explaining that the paint must be perfectly smooth and free from grains. She sees how this is done and I tell her to do the same with all the colors, keeping them far enough apart so that they will not run together. When the colors are ready we are prepared to start the painting. And here come two of the most important steps to the beginner; viz., how to handle the brush and how to get the paint into it properly. I explain that she never can paint, holding the brush in a vertical position, but must hold it more like the pen when writing, that a broad, wide sweep of the brush may be obtained—and I demonstrate as I talk. I wet the brush first in the turpentine and wipe it to see that it is clean and then apply the edge of the brush to the edge of the oil, showing how to draw out the oil into the brush. I nearly always pinch the edge of the brush lightly to be sure I have not too much oil. Usually I take up the leaves first. So with a square shader, I pass the brush a couple of times from right to left through the edge of the Yellow Green which is the foundation color of most of the leaves in this study. I wash in a leaf on a vacant part of the plate, and with the pad work it off till clear and smooth. The pad, by the way, is a bunch of cotton about the size of a walnut tied up in white china silk, or any white silk that is free from cords or figures that would leave an impression in the paint. The pad is pressed down on the paint going all over the leaf, taking up the paint and oil till one even surface is obtained. This operation is repeated by the pupil until she gets the idea. The next thing is to shade the leaf. I lay in a fresh leaf of Yellow Green and then take up a darker color, say Brown Green, sweeping the brush in the edge of the paint from right to left a couple of times and turning the brush to the left the last time, I thus get most of the paints on the left corner of the brush. I ask the pupil to notice how I put down that corner of the brush when starting, and how I spread it as the strokes come around the base of the leaf and up the midrib or outer edge as the case may be. I caution the worker that the shading must be done while the first wash is still damp, to keep from making the work looking muddy and bad generally. She gets this last idea firmly after having to take out several spoiled parts. The pupil with the study before her now goes forward with the leaves and stems, I assisting when necessary. To teach the veining, I have the pupil make some lines on the side of the plate, for criticism. Some of them will be ragged, some too thick, and perhaps she has used oil in the liner, and some has spread. I make a few strokes to show how the line should look, straight and even, and explain that she must not use oil in the brush for small lines, as she can not make sharp crisp lines if she does. I vein one leaf and the pupil finishes. Instructions for the flowers are much the same as for leaves. The light pink part of the roses is laid in first, covering the whole petal, the darker part laid over the light, and all tapped over with the pad till the surface is even and clean looking. After all the petals have been painted, the centres are made. I always leave the centres till the last, and having a brush cleaned in turpentine and dried by pinching or wiping on a clean cloth, I wash out the space for centres, giving the proper shape and size.

In centre of roses referred to, wash in the centres



CYCLAMEN

(Treatment page 276)

with the Yellow, and where indicated wash over lightly with Yellow Brown and pad off. Put in the stamens with nice lines like the veining, anthers and other parts as indicated by the study, with the liner.

I always put in the first background myself, using a large flat brush and plenty of the medium to keep the paint open till it can be worked down. The background is no exception to other parts of the work. It must be clear and clean. If you do not use sufficient oil in the brush the paints will dry before they can be worked. If they do there is no remedy but to take them off and start again. If too much oil is used the work will have a woolly look, and that won't do either. All the paints will dry more or less on the palette while one is at work, and to thin them dip the palette knife in the turpentine and with a drop or so, stir the paints up to their proper consistency. For the backgrounds I always get fresh turpentine to rinse the brush in when going from one shade to another, and have three or four fresh pads made so as not to mix the colors when blending. For turpentine have a large mouthed bottle that the brushes can be put into and keep stopped when the turpentine is not in use. For instance when you have used a pad on the pink roses don't use that on the yellow centres or you will mix the color. After the background is finished the plate is ready for the first firing. To paint for the second firing is simply a repetition of the first in order to strengthen the colors. After the plate is perfectly dry, look it over carefully and if there are any specks on it, pick them off with a needle, before sending to the kiln. If more depth of color is required on the first or second firing than what the painting gives, before the plate is dry (when perfectly dry it will feel crusty and hard to the touch) smooth some of the color that you wish to darken with the palette knife, and with a piece of cotton pick up some of the dry paint and rub it over the part to be darkened. With a soft brush dust off all that will come off.

After finishing a lesson always rinse the brushes well in turpentine and dry to preserve them.

o o o

Bertha G. Morey, Ottumwa, Ia.

To teach china painting successfully, arrange a course and start a class of beginners at the same time.

Have all the pupils paint the same thing, as it is easier for each pupil to see her own advancement.

Have each pupil keep a note book and, after the lesson is over, have them write down the way they learned to apply the paint; how they mixed it and what colors they used on the piece just painted. A note book may seem to take a great deal of time but it saves answering the same questions over a dozen times.

CHINA.

The pupils should get china that will give good results in firing. It is a waste of time and worry for the pupil to indulge too freely in cheap china.

Give them a lesson or so in simple things until they have learned their colors and the use of their brushes. Demonstrate to the class the care of their brushes and try to impress upon them the importance of cleanliness in all things in china painting.

I have arranged a list of subjects which, if taken straight through, will give a pupil a pretty good idea of naturalistic work. The use of colored studies is a help until a pupil is quite advanced and knows the colors.

I.—Currants, T. McLennan Hinman, March 1903.

II. Plums—Teana McLennan Hinman, May 1906.

- III. Little grapes—Sara Wood Safford, Nov. 1904.
- IV. Strawberries—Sara Wood Safford, July, 1906.
- V. Apples—Miss M. Mason, October, 1905.
- VI. Oranges—Miss M. Mason, December, 1905.
- VII. Pine cones—F. B. Aulich, September, 1905.
- VIII. Double violets—Marshal Fry, November, 1900.
- IX. Yellow wild roses—Ida M. Ferris, June, 1906.
- X. Fleur de lis—F. B. Aulich, September, 1901.

LUSTRE AND MATT COLOR

VI. Design for Stein—Albert Pons, p. 42, June, 1906. Flowers in yellow lustre and leaves in green lustre, the background of cream in matt colors and the base of the stein in green matt with gold handle and outlines.

ENAMEL.

VII. Bunch Berry Design for plate, November, 1904.

ETCHING.

VIII. Peacock Design for Bonbonniere, 1904. Etch in design and use scheme given by designer.

* *

PLUM BRANCH (Page 265)

Photograph by Helen Patter

Treatment by H. Barclay Paist.

AFTER sketching in the main outline of the branch tint the entire vase or panel with Grey Green or Sartorius Pearl Grey which is a delicate Grey Green. With a cloth over the finger wipe out the masses and finish the detail with cloth or bit of cotton over a stick. Dry dust with same color, clean again any color that has adhered to the design and fire. The directions for modeling same as for water color treatment, using Grey Green for flowers. Olive Green and Dark Green for leaves and glazing. Then with Moss Green for third fire.

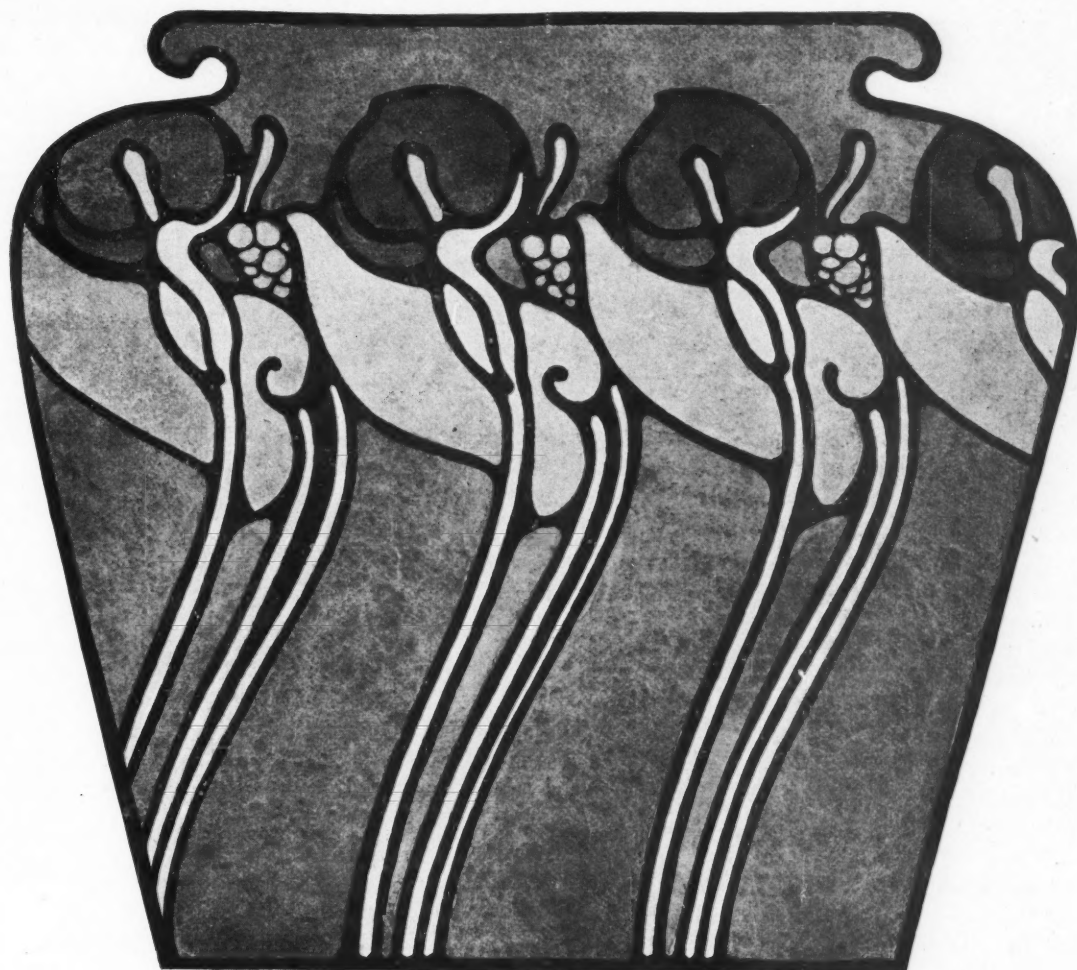
The color for stems are Copenhagen Blue for lights and Purple Brown or Violet of Iron for modeling and glazed with Moss Green for third fire to soften.

Another pleasing background would be Van Dyke Brown. The background may be laid flat or shaded from light to dark. In case the warm pinkish background is chosen (Van Dyke Brown) the same color may be worked into the flowers also along with the Grey Green as the background color determines the modeling tint of white flowers.

WATER COLOR TREATMENT

After sketching the main outlines of the branch carefully—lay on a flat wash of Grey Green (made by mixing Paines' Grey and Gamboge). After drying repeat if the wash seems too pale. It must be lighter than the lightest leaf but dark enough to throw out the blossoms. Use the same mixture to model the flowers, paying the strictest attention to values, as that is nearly all there is in a white flower unless color is borrowed from surroundings. The same mixture can be used for the first wash of leaves using less water so as to make the color stronger. The leaves may then be darkened and modeled with a mixture of Ultramarine Blue and Indian Yellow. (This makes a fine strong green.) The lights on the stems are made by mixing Ultramarine Blue with a touch of Vermilion—(this makes a fine blue grey)—and the stems are modeled with a purplish brown made by mixing Ultramarine Blue, Crimson Lake (or Carmine) and Indian Yellow. Just enough yellow to soften the purple. This is a difficult subject and will require the closest attention to drawing and values—repeat the directions until both are attained.

Another suggestion for background is a soft pinkish brown made by greying Vermilion with Charcoal Grey. Two washes of this tint makes a beautiful color answering to Van Dyke Brown in the mineral colors.



CALLA LILY DESIGN FOR VASE—RUSSELL GOODWIN

Background, Royal Green. Lily, Violet No. 2. Leaves, Moss Green. Stems, a lighter shade of Moss Green. Tongue of Lily, Silver Yellow Pale. Seed pods, Carmine. Outlines, Meissen Brown or Gold.



POWDER PUFF BOX—CHARLES BABCOCK

Black bands, gold; black figures, rich brown; middle tone, yellowish grey; flowers and background, cream; small figures could be pink and white enamels; outline, brown.

PUSSY WILLOWS

Maud E. Hulbert.

FOR the Pussy-Willows use Copenhagen Grey, Warm Grey, and Brown Green. They often show a little green through the grey and for that use Apple Green. The little bud from which the blossom has come is hard and of a dark reddish color, Violet of Iron, and the stems themselves are sometimes red and sometimes green, with a bluish bloom like that in the plums; use Brown Green, Moss Green, Finishing Brown, Copenhagen Grey and Violet of Iron.

Stems. Paint the nearer stems with Moss Green and Yellow Green and some of the larger ones in the background with Brown Green rather thin. Flush with Yellow Green and Apple Green. For the second firing tint with either Apple Green and a little Yellow Ochre or Yellow Green, picking out some of the more prominent ones and then touching them up.



FERNS

Maud E. Hulbert

PAIN'T the nearer ferns with Moss Green and Yellow Green and some of the larger ones in the background with Brown Green rather thin. Flush with Yellow Green and Apple Green.

For the second firing tint with either Apple Green and a little Yellow Ochre or Yellow Green, picking out some of the more prominent ones and then touching them up.



PLATE BORDERS IN BLUE AND WHITE

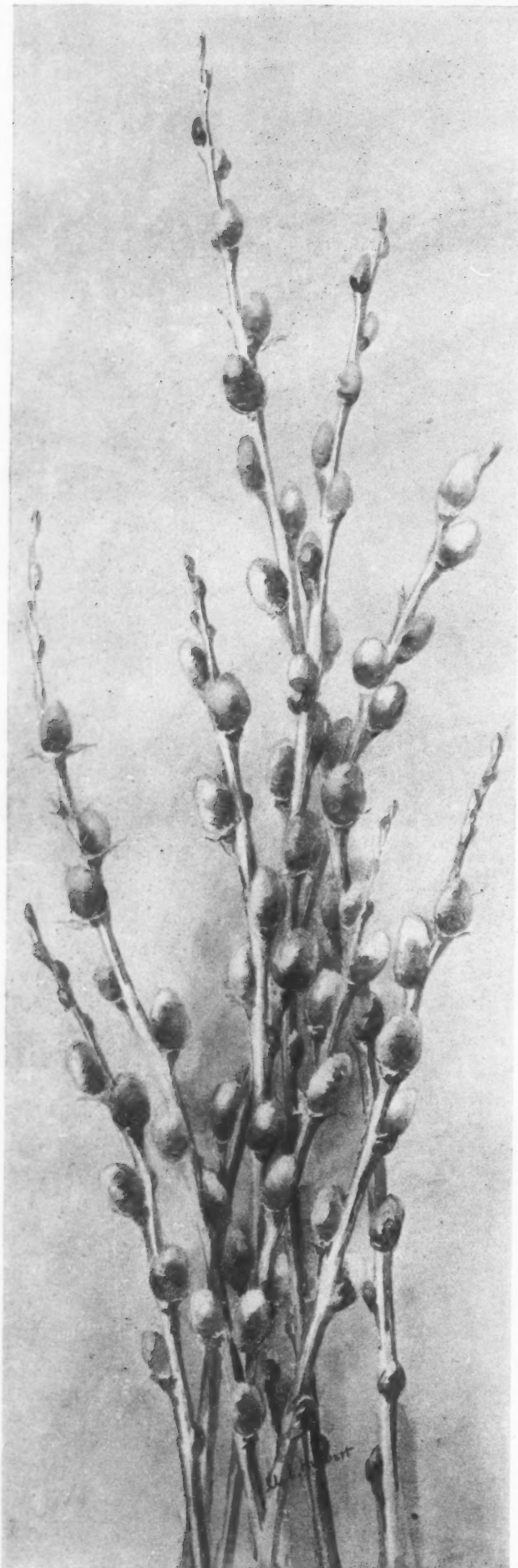
Ophelia Foley.

IN actual practice, I have never used the blue and white but the blue and grey.

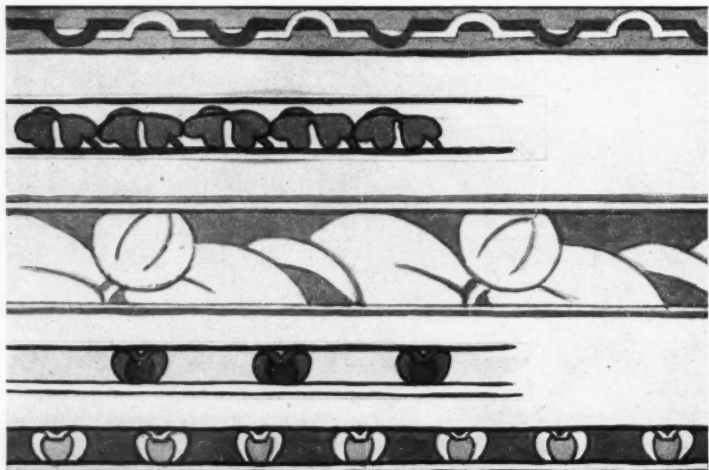
First treatment. Paint in the outlines, bands and dark parts with one part Banding Blue, two parts Copenhagen Blue. Do not make the blue too dark.

Second treatment. Paint in the outlines and all darkest portions with one part Banding Blue, two parts Copenhagen Blue, dusting with the same. Second fire, tint with Deep Blue Green, very thin, padding off nearly all the oil from the lightest parts; dust with Pearl Grey. A third fire may be necessary to strengthen the blue.

Two parts Grey for Flesh, one part New Green for the darks and an "envelope" of Grey Green are satisfactory; also two tones of grey (Grey for Flesh and Pearl Grey) with a touch of pink (Yellow Red) on the flowers.



PUSSY WILLOWS



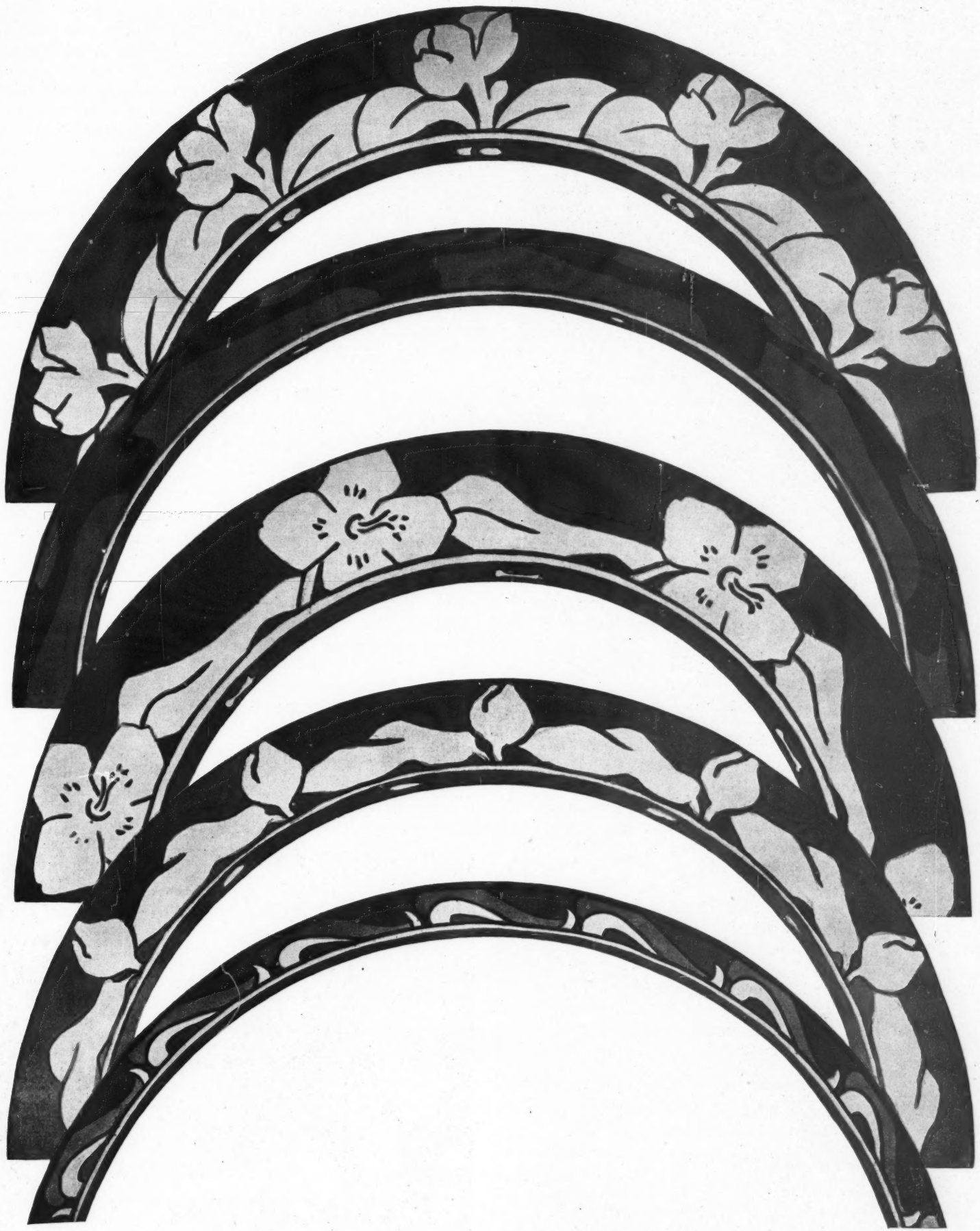


PLATE BORDERS IN BLUE AND WHITE—OPHELIA FOLEY

(Treatment page 270)



THE ALHAMBRA CERAMIC WORKS

In the outskirts of Chicago, past the well known and malodorous Packingtown, stands a small pottery owned and managed by Mr. S. Linderoth, whose name is familiar to the readers of *KERAMIC STUDIO*, on account of the interest he has taken in the work of the National League of Mineral Painters. Within the walls of this small pottery also, the members of the Atlan Club, these conscientious and clever decorators of porcelain, have tried their hand at pottery work. And a few minutes talk with such an enthusiastic and versatile keramist as Mr. Linderoth are sufficient to leave the impression that good and interesting work should in the future come from the Alhambra Ceramic Works.

Mr. Sven Linderoth is an architect who came from Sweden in 1884, after having studied architecture under an excellent master in Stockholm. Although he knew not a word of English and was not familiar with the usages and building practices of this country, in seven years he had saved about \$25,000. Wishing to introduce here the use of white tin enameled tiles, such as were made in Europe and could not be imported at a cost of less than \$125 per M., he built a small factory. From the beginning he met with nothing but failure and disappointment. American materials were not the same as Swedish materials; formulas which were used in Europe, when applied to these materials did not give the same results. A Swedish, a German and an English assistant, all experienced in the tile work of Europe, were successively employed but kiln after kiln was a failure, even with the use of imported clay, as the metallic oxides which entered into the composition of the enamel, were not as pure as those used in the old country. In a short time all Mr. Linderoth's savings were gone and his house mortgaged, but he was close to the solution and resolved to lose everything rather than give it up. A last firing was prepared, after weeks had been spent analysing and purifying all materials. This firing was made with wood, the fuel used in Sweden and lasted fifty-one hours during which Mr. Linderoth stood feeding the kiln. When the kiln was drawn two days later, it was found that a beautiful white enamel had been developed and that at last the goal had been reached.

However, Mr. Linderoth was not at the end of his trials. He was unable to obtain capital with which to continue making his enameled tiles. Forced to make an assignment, he lost everything he had and his health was badly impaired by the arduous work of his experiments. But sustained by the knowledge of his success, he immediately put up a little shanty to continue his work and began to experiment with filter tubes. He is now furnishing

filter tubes to all the big companies that use a manufactured tube in their filters, and this pays his expenses while he can devote his spare time to art work.

The illustrations we give are of work done at present at Mr. Linderoth's pottery by Mr. Le Veau, a clever Swedish modeler who has worked in European factories, among them at Rorstrand. Mr. Le Veau's taste in decoration seems to lean a little toward classic, rococo and old fashioned styles which do not appeal very much to modern ideas, but his handling of the modeling tools and especially his modeling of figures are remarkably good. We have seen a couple of statuettes in clay, one of them, a lifelike bust of Ericson, which showed better than anything else his talent as a modeler.

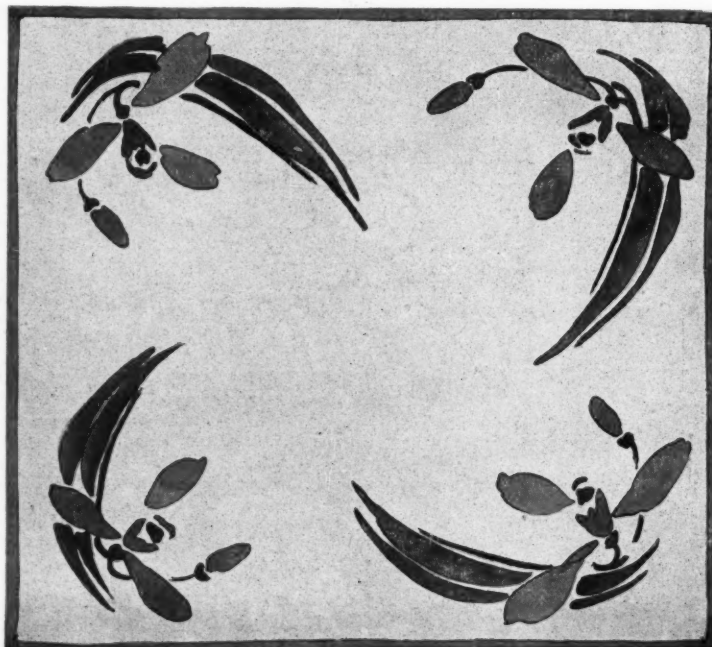
Mr. Linderoth has turned his attention to the manufacture of tiles. He uses a very refractory body, an inexpensive fireclay which practically shows no shrinkage in firing and permits of a firmer adherence to the cement setting than ordinary tiles. On such a body it is possible to develop good mat glazes.

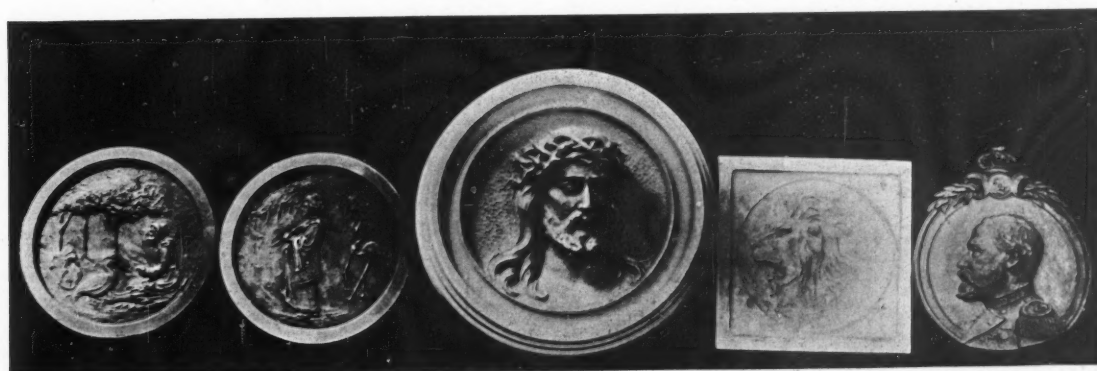
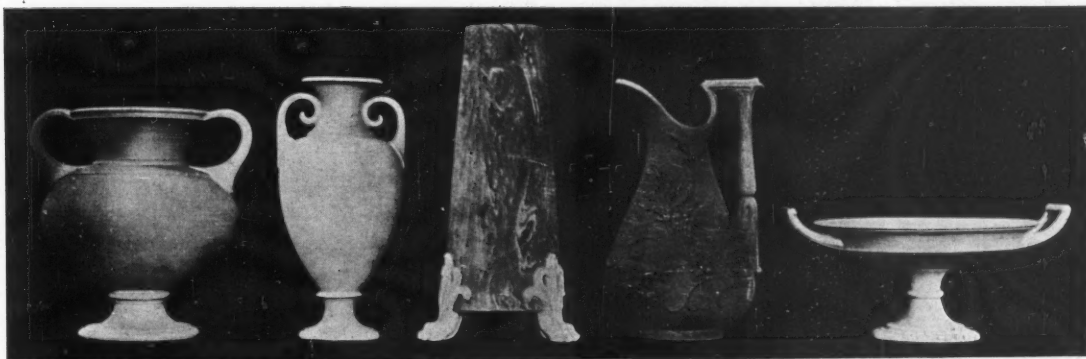
In addition to mat glazes Mr. Linderoth has recently made some experiments in red glazes, both from copper and tin, his object being to reproduce the Doulton red which he claims is a tin pink enamel and not a copper glaze. But the most interesting glaze he has developed so far is certainly this beautiful white enamel which cost him his little fortune. It is absolutely white and of great purity and it is to be hoped that he will be able to place it on the market in the manufacture of white tiles. Meanwhile we would like to see the members of the Atlan Club, who work at the Alhambra Ceramic Works try their hand at the decoration of this tin enamel. This is the work in which the old faience makers of France, Italy and Holland were so wonderfully expert. It is not easy work but should tempt true artists.

SNOW DROP

Maud Myers

LEAVES, stems and cap of flower, Pale Green. Large petals and bud, Grey Blue. Center spot of flower, Albert Yellow. Outline in darker Grey Blue. Tile in Grey Blue and Green with a touch of Yellow.







SOME HAND BUILT POTTERY

Mrs. Maria A. Loomis

We illustrate on this page the interesting work of Mrs. Maria A. Loomis of Syracuse.

Her hand built pottery is made of various clays fired at quite different temperatures, some being of Lyons clay and some of stoneware. The styles of decoration and forms are quite as varying as the clays, like the work of one so fascinated with it that she can not resist trying every method for the mere pleasure of seeing how it is done. It is probable, however, that for her own work she will settle finally upon stoneware although using a variety of materials with her pupils. Mrs. Loomis is an extremely painstaking and conscientious worker and no doubt will be better known to crafts workers before long.

* *

AN HISTORICAL COLLECTION OF THE ROOKWOOD POTTERY

Established in 1880 by Mrs. Maria Longworth Storer, the first kiln was drawn on Thanksgiving Day of that year. Early in the history of the Pottery it became a custom to retain every year some representation of each variety of ware as it was developed. The Rookwood Museum begins with one piece from the first kiln in 1880, contains a good many pieces made in 1881, within the first twelve months of its existence, and thenceforth represents every year. The collection of two thousand specimens publicly shown in 1906 for the first time is of the greatest interest as illustrating the gradual development of an art industry from a purely local to a world-wide reputation. Though it remains the property of the Rookwood Pottery it has for safe-keeping been deposited in the Cincinnati Museum where it will be permanently installed when space can be found. For the present it can be shown only temporarily.

In connection with this collection attention should be given also to the large case of Cincinnati Pottery, in the Ceramic Gallery, where the experiments from 1875 to 1880, prior to the establishment of Rookwood, can be studied.

In examining the Rookwood Collection the following data will be helpful:

The earliest wares were light and not dark, as is usually supposed.

The yellow glaze, brown ware became characteristic of the Pottery in 1884. The Tiger Eye first appeared at the same time, and is the highest attainment in that line, being the first of all crystalline glazes, antedating those of different type afterwards produced in Europe.

At the Paris Exposition of 1889 a Gold Medal was awarded for the yellow glaze and Tiger Eye.

At the Paris Exposition of 1900 the Grand Prize was awarded in recognition of the very great variety of wares, including notably the "Iris," a light ware, then matured. Here also the mat glazes first appear.

At St. Louis in 1904 the mat glazes, added to the earlier types, secured two Grand Prizes. The most notable variety here is the "Vellum."

"Standard" or yellow glaze, including Tiger Eye, was fairly well matured by 1889.

"Iris" which began about 1886 was matured in 1900.

Mat glazes of the enamel type, starting about 1900, have advanced greatly in 1905.

"Vellum," attained in 1904, is the result of long experiment since 1886; a direct development from the "smear glaze," though altogether different in character.



APPLE BLOSSOMS

Photograph by Helen Patter Treatment by H. Barclay Paist.

THE mineral colors for this study are Grey Green, Brown Green or Olive Green, Dark Green and Moss Green. Rose or Capucine Red for the pink of flowers (Capucine makes a beautiful Japanese pink if used thin) and Copenhagen Blue and Purple Brown for stems.

If you are adapting these studies to a vase form be sure you *adapt* and not stick slavishly to the drawing as it appears in the panel. Study the characteristics and arrange the drawing to suit your piece.

WATER COLOR TREATMENT

I can think of no better background for this study than the same soft Grey or Olive Green as suggested for the companion, the Plum. The modeling or shadow color is the same Green used delicately or stronger as the values suggest. And for the local color, the pink of the blossom, we may use Rose Madder or if a more Japanese effect be wished use Chinese Vermilion thin. The centers (stamens) are touched with Gamboge or Indian Yellow, and the leaves strengthened the same as suggested for Plum. The branches (stems) are also the same in color as the Plum, not as brown as we usually think of tree branches but grey in the lights and a purplish greyish brown in the strongest parts.

ARTS AND CRAFTS.

The Arts and Crafts idea embodies the thought that the workman shall do his task as a development of his inner self, not as a thing imposed from a driving necessity of an outward whirling, grinding machine. If it is a temporary fashion, a fad of the moment, so be it. We rejoice in even a fleeting effort to regain our normal condition of masters of our hands. We, undoubtedly, live in a time when the highest inspiration in art lies dormant, waiting for a coming spring to bring it to a new life, but the thread of effort which appears in the revival of handicrafts may be attached to a life line to bear us to some such period of artistic and spiritual safety.

Nobody, for a moment, will expect that we shall ever go back to a general time of hand labor, but the day must come when some shall do more and others not be obliged to do so much, for we still hold our vision of Utopia. The disciple of the modern Arts and Crafts school strives to reach a simplicity of living that lessens the daily round of useless drudgery, but he delights in the opportunity to use skilled hands for the production of some beautiful object, which serves a daily need and gives expression to his soul in his work. Like the old craftsman,

"Gathering from the pavement's crevice, as a floweret of the soul,

The nobility of labor—the long pedigree of toil."

Swastika.



APPLE BLOSSOMS



CYCLAMEN*

CYCLAMEN*

FOR the background use Shading Green and Violet, very thin, blending into Peach Blossom and Yellow near the flowers.

For the blossoms use Peach Blossom very delicately in the lightest parts with Yellow and Violet in shadows. For dark parts of flowers use Ruby thin, on the light side, heavy touch of Ruby on the dark side.

Leaves.—Yellow Green, Shading Green and a little Violet. Stems.—Yellow Green, Brown Green with touch of Violet of Iron and Ruby near the base.

In the second firing the same colors are used, stronger where necessary.



CYCLAMEN (Supplement.)

Paul Putzki.

TO paint the study of cyclamen on china use the following: For the white flower take Grey blending towards the centre into Dark Violet and for some blossoms blend the Grey to Ruby Purple.

For the light pink flower take Carmine shading towards

centre to Ruby Purple. In some petals there is a grey tone, obtained with Grey and Yellow Brown mixed.

For the darkest flower use for the ground Dark Carmine shaded with Ruby Purple.

Leaves.—Lay in some of the green leaves with Yellowish Green shaded with Brown Green. The darker and greater number of leaves make with Dark Green shaded with Brown Green and Black Green.

For background use colors corresponding with flowers and leaves.

WATER COLOR TREATMENT

For white flowers use Neutral Grey shading to centre with Crimson Lake or on some, shade to Mauve in centre. The lighter pink blossom is produced with a wash of Rose Madder shading towards centre into a Burnt Carmine and the ends of petals should show touches of Carmine. Get the grey tone with Neutral Tint. For the darker flowers use Carmine shading with Burnt Carmine. Paint the leaves with Cobalt Blue and Sap Green shading with Olive Green and a touch of Prussian Blue. In the background use Neutral Grey, Cobalt Blue and Burnt Carmine and Olive Green, keeping the whole tone in grey effects.

*The name of the author of this study has been mislaid.

APRIL, 1907
SUPPLEMENT TO
KERAMIC STUDIO

CYCLAMENS—P. PUTZKI

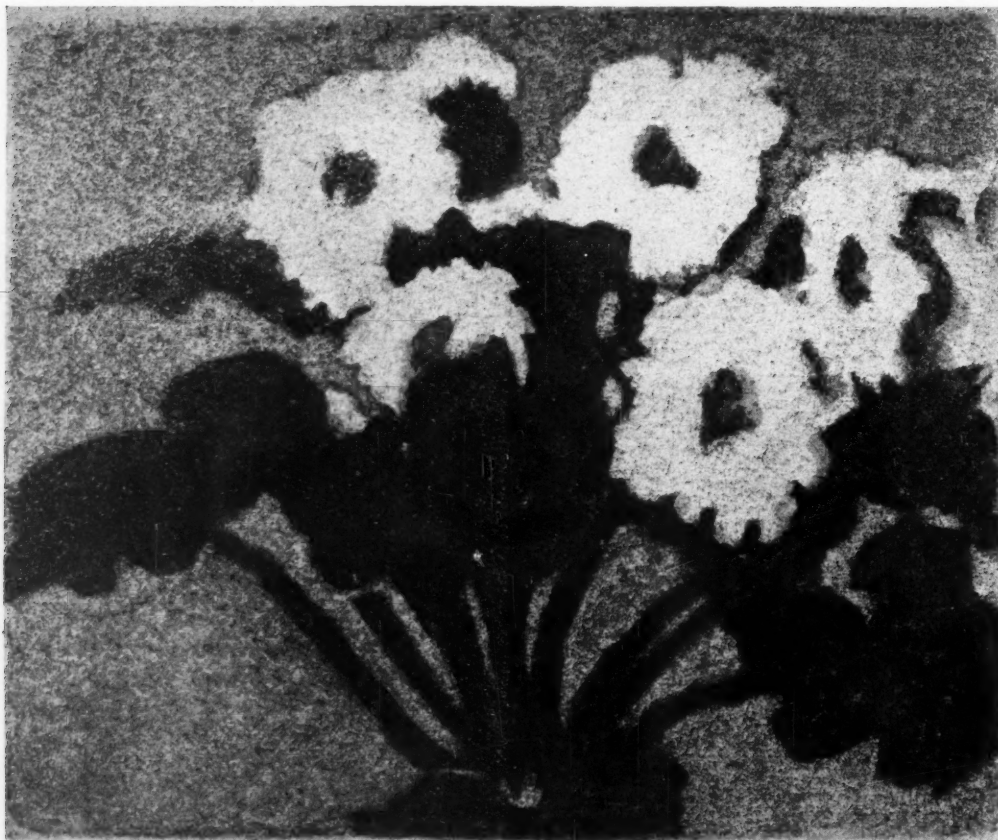
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SYRACUSE, N. Y.





FERNS—MAUD E. HULBERT

(Treatment page 270)



PRIMROSE STUDY—NANCY BEYER

PRIMROSE STUDY.

Nancy Beyer

MINERAL TREATMENT NO. 1.

FIRST fire—Background, Violet No. 2 with Copenhagen Blue, qualified with a little Black.

Leaves, Copenhagen Blue and Aztec Blue.

Flowers, Pearl Grey and Yellow Brown.

Center of flower, Pompadour Red.

Enveloping tone (very thin) Copenhagen Grey, if it seems cold at the end of this fire warm with Grey Yellow, take out the Pompadour spots.

WATER COLOR TREATMENT NO. 1.

Tone a piece of heavy charcoal paper, or German white paper, with Raw Sienna and Black (light tone). While the paper is damp, working on a wet blotter, lay in the study using for the darkest value, which is the leaves, Madder, Lake Deep, Prussian Blue and Indian Yellow, a light wash of Madder, Lake Deep over the flowers, in the centre of the flowers use a thin wash of Prussian Blue and Madder Lake, finally before scrubbing, wash Indian Yellow and Raw Sienna with a little Black over the entire background, then when thoroughly dry dip in a basin of water for two minutes, remove, placing it on a piece of oil cloth which has been tacked to a board, with an inch bristle brush pass quickly, but gently back and forth over the whole study holding it together with a beautiful tone.

MINERAL TREATMENT NO. 2.

First fire—Background, Grey Yellow, Yellow Brown and Grey Yellow.

Leaves, Gold Grey, Copenhagen Blue.

Flowers, Blood Red used thinly, lighter Violet spots, Gold Grey and Banding Blue.

Second fire—Retouch the colors that have fired out, using the same colors as before, enveloping tone, Gold Grey and Dark Yellow Brown.

WATER COLOR TREATMENT NO. 2.

Tone paper a Warm Grey tone, over the flowers wash Raw Sienna, center of flowers Vermilion, leaves and stems, Prussian Blue and Black. Before scrubbing wash a thin wash of Prussian Blue over the background, when dry scrub with a bristle brush, finally over the background wash Vermilion (very thin), allow to dry and scrub again lightly.



ANSWERS TO CORRESPONDENTS

Miss H.—You will find many designs for Tobacco Jars in *KERAMIC STUDIO*, October 1905, also scattered ones in December 1905, January 1902, December 1900, July 1900.

Mrs. C.—A high temperature kiln could be used easily for overglaze work. Matt colors are fired at the same temperature as other colors. The same oils are used for grounding with them as for other powder colors. They are applied on the same surface of china. They are used only for grounds in combination with gold and lustre.

S. W.—Miss Ida Failing (see directory) makes an enamel for mending chips on china which is very good. Sartorius makes a good cement for repairing broken pieces. These cements are for repairing in firing.

In order to paint on glass, colors especially fluxed for that purpose must be used. Hancock's paste for raised gold, same as for china. Roman gold can be used over the paste but for flat gold one must have a special preparation. Enamels also are specially prepared for glass. We have frequently given these instructions in these columns.



EXHIBITION NOTES

The Exhibition of the New York Society of Ceramic Arts which was to be held from April 2d to April 15th, at the National Arts Club, Grammercy Park, New York, will open only on April 4th.

THE CRAFTS

Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



No. 24. Ewer and basin in pewter, "Temperance" by François Briot, Louvre Museum, Paris. Diameter, 0.45 centimeters.

ART IN PEWTER

Jules Brateau

(CONTINUED)

Documents of great exactitude, recently found by M. Teuty, in the archives of Montbéliard,* now give authentic information regarding the life of François Briot, which, until the time of this discovery, was obscured by indecision and probabilities.

This great craftsman was born at Damblin in Bassigny, on the borders of Lorraine, France, but was forced to leave his native place on account of religious troubles. He took refuge in Montbéliard at the end of the year 1579, and, in this place, assumed the title of "pewter potter"; no doubt in order to receive help from the Corporation of that craft, which accepted him as a member, and whose registers show the names of his two witnesses, as well as that of his comrade, Jean Jacquemart, blacksmith, who was presented with him and who signed for both.

Briot was called upon to experiment on the press, just then invented for coining money. For such work he was fitted by his experience as a medal engraver. All the wonderful skill, acquired in the practice of medal engraving, he lavished upon the pewter basin and ewer, producing effects unknown until his time, making the metal yield all its treasure of softness and color, and, by fine decorative design, creating a lasting *chef d'oeuvre*. The

composition, the execution of the smallest ornaments of this piece are in harmony with the use of the basin (the washing of the hands), and make this unique example of pewter comparable with the most artistic objects in the precious metals. It could well stand on the dressers of princes, together with the works of the celebrated Benvenuto Cellini. There is in the execution and in the distribution of the molds, in the divisions of the body of the ewer, a perfect knowledge of the possibilities of pewter. Nothing has been overlooked, nothing neglected.

In examining an authentic pewter cast of this piece, one observes that there were slight defects in the copper mold of the large basin, and that these blemishes were repaired with great ingenuity; the basin being thus preserved from total loss.



*Mémoires de la Société d'Emulation de Montbéliard, Charavay, 1887, Paris.

*Portrait of the master engraver, François Briot, drawn by himself on the reverse side of the basin, "Temperance," in the Louvre Museum, Paris.



No. 26. Pewter Basin "Mars" by François Briot. Louvre Museum. Wrongly attributed to Gaspard Enderlein. Diameter 50 centimeters.

During the thirty years which François Briot spent in Montbéliard, his time was well employed by commissions for medals, portraits, etc., which, added to his title of engraver to the Prince Regent, Frederick of Würtemberg, must have raised him to a relative prosperity. But under Prince John Frederick, who succeeded his father, a change in Briot's finances must have taken place although he did not lose his official position. We find in judicial papers the record of a series of lawsuits, instituted against him for debts which he seemed unable to pay.

ing the god Mars as its central decorative *motif*, which is generally attributed to Gaspard Enderlein. This man was a rich manufacturer, who could well afford to hire as assistant, at a small expense, a poor artist having no other capital than his skill. Our technical knowledge of pewter enables us to recognize the method of chasing peculiar to each craftsman, and to affirm that the paternity of this work cannot be attributed to Gaspard Enderlein. The composition in the manner of Etienne Delaune, the arrangement of figures, the modeling, the details of

Little by little, poverty advanced upon him and he lost by seizure furniture, materials and tools. The inventory of this forced sale mentions especially the copper molds of a basin and ewer, the magistrate recommending that these molds be watched and not injured in any way. Then, from judgments rendered during his absence, we find that our poor artist disappeared at times from Montbéliard. Where did he go? Where did he take refuge? Having no family requiring his presence, did he seek only to escape from his many lawsuits? It appears that at every return he brought back something with which to satisfy his most pressing debts, since his credit was extended. It is probable that, receiving no orders for engraving, or for pewter objects of his design (Montbéliard had been ruined by the wars), Briot, who did not do all kinds of work, was forced to go elsewhere, that he might gain a livelihood. This purpose he could most easily accomplish in a center of large production, and the position of Montbéliard, on the frontier of Germany, where the pewter industry flourished, especially at Nürnberg, leads us to believe that our master-engraver went to that country in order to avail himself of his talents.

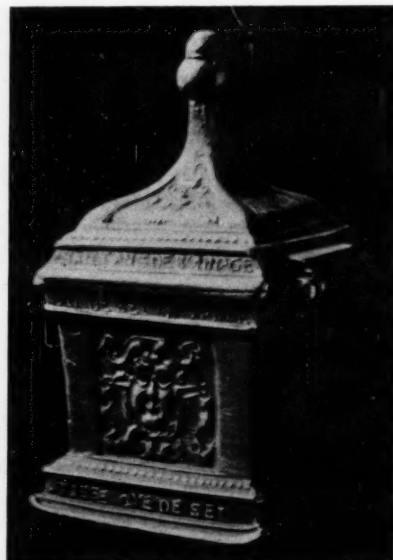
We insist on this point, because there is in the Museum of the Louvre another large pewter basin in fine condition, hav-



No. 27. Stein in Pewter. The figures borrowed from the basin "Mars." The allegorical accessories alone, are modified. XVI. century. Belongs to J. Brateau.



No. 28. Salt cellar in Pewter. Style XVI. century. Modern interpretation. Composition of J. Brateau.



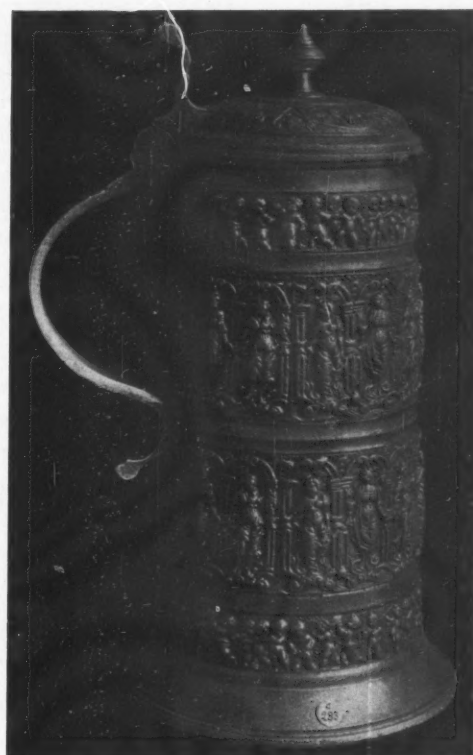
No. 29. Salt cellar in Pewter. French work XVI. century. Musée Cluny—Paris.

ornamentation, are characteristic of François Briot, and in the backgrounds we find the marks of the small punches which were used by him in the chasing of the basin "Temperance."

It seems then logical to believe that Gaspard Enderlein secured the assistance of the poor engraver, and if, in addition to other proofs, we add that Enderlein reproduced the basin "Temperance" (engraving on the reverse his own portrait in medallion, with the same inscription found on the Briot medallion), we must conclude either that Briot authorized Enderlein to reproduce his piece, or that Enderlein unscrupulously effaced the artist's image and substituted his own; a thing which is sometimes paralleled even in our own times. It may be said also that the reproductions of the "Temperance" ewer and basin



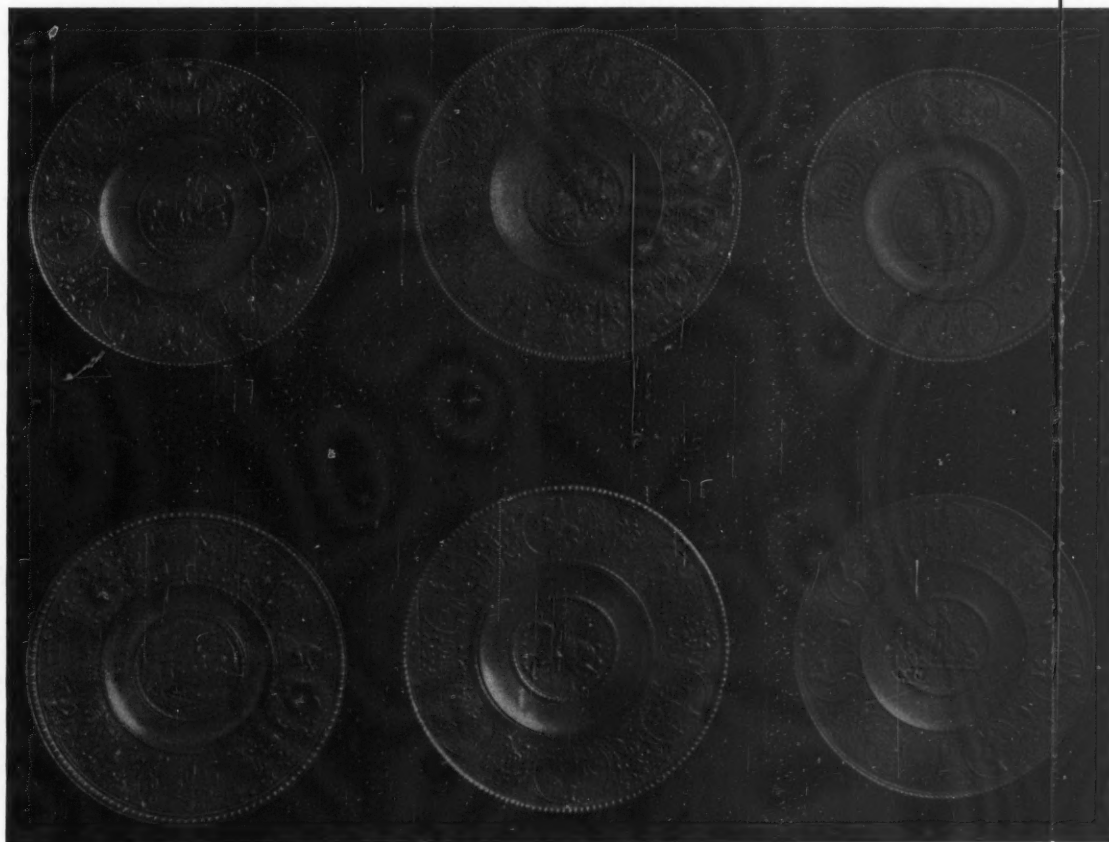
No. 30. Stein in Pewter. German work. XVI. century. Belongs to J. Brateau.



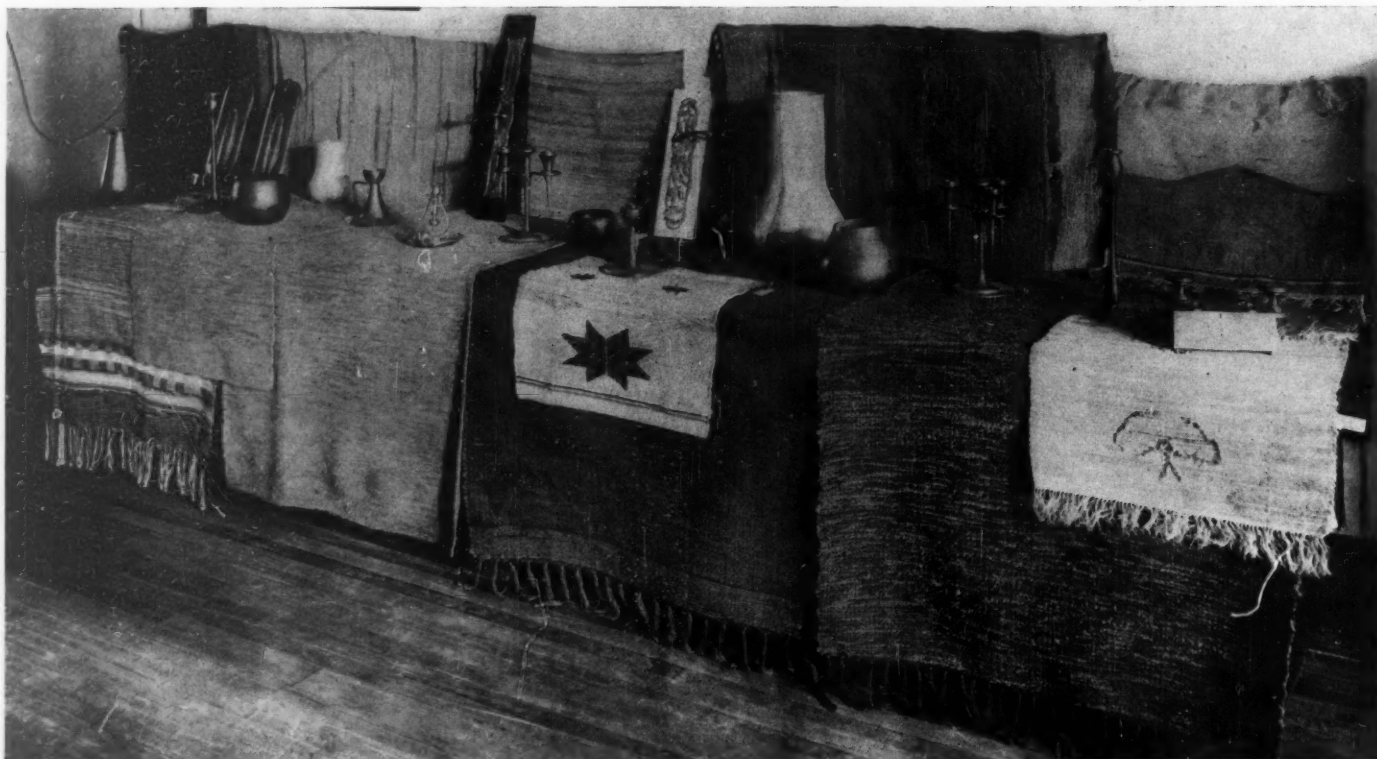
No. 31. Pewter Tankard. German work. XVI. century. Louvre Museum—Paris.

made in Enderlein's large factory, appear hopelessly inferior, when they are compared to specimens signed by François Briot and bearing his portrait.

This is a long digression, but we could not pass over in silence the work of a craftsman who has contributed so much to the beauty of pewter objects, and to the glory of our industrial arts.



No. 32. Pewter Plates. German work. XVI.—XVII. centuries. Belong to J. Brateau.



Weavings by Marie Little and Juanna Thoree. Metal work by the Busck Studios, R. R. Jarvie, Laurence Smith. Pewabic Pottery, by Mary Chase Perry.

ARTS AND CRAFTS SOCIETY OF DETROIT, MICH.

SPECIAL EXHIBITION OF HANDWROUGHT METAL, JEWELRY, ENAMELING AND VILLAGE INDUSTRIES.

AN exhibition showing activity, healthy striving and fair accomplishment in some of the most important decorative arts, those upon which the seamliness of life depends, is that recently given at the Arts and Crafts Society of Detroit, Michigan.

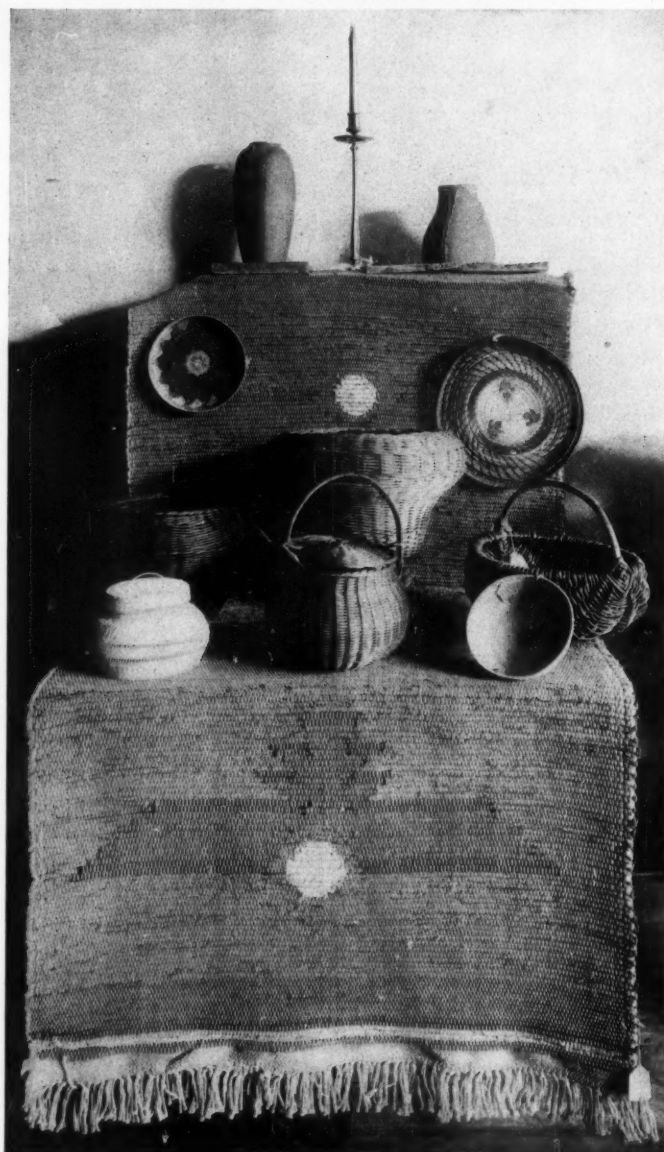
Organized in 1906, its permanent salesroom and exhibition opened in November of the same year. The Detroit Society owes its existence primarily to the initiative of two exhibitions held in 1904 and 1905 at the Museum of Art. The public interest thus aroused, resulted in the foundation of this Society, to develop a better appreciation of artistic handicraft and to be of direct educational benefit through frequent special exhibitions of modern and ancient work, and through illustrated lectures.

The setting and arrangement of the collections are in themselves a part of the exhibition, yet, of the many good things shown, nothing has been sacrificed to the decorative effect of the whole.

One of the most noteworthy, as it is numerically the strongest, of the exhibits shown, is that of the Deerfield Society of Arts and Crafts, which has seldom, save at their own "Crafts Barn", been seen to such advantage. Mrs. Madeline Yale Wynne, long associated with the Society as its founder, was represented by a number of daringly successful examples of jewelry and enameling, the metal well worked and developed to its capacity, the designs showing much feeling for line, mass and color. In stitchery, the "Blue and White Society" excel, and their table sets in the well known cool blues, and their scarfs and curtains in the quaintly designed cross-stitch of varied colors, prove them again masters of their craft.

At once practical and artistically satisfying were the

In the illustration in right column are: Baskets by Pucumtuck basket weavers, Deerfield basket weavers and New Clairvaux Society; Markham vase, Grueby vase, Candlestick, by George Parker; Rug woven by Massachusetts Institution for Blind.





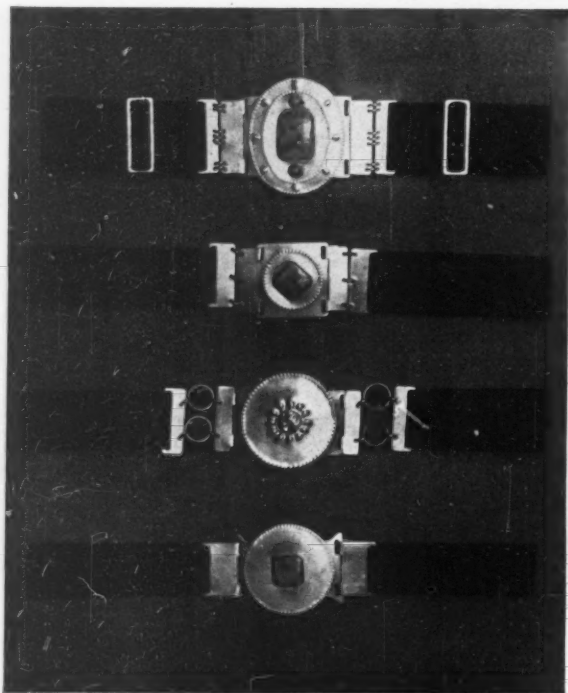
Abnakee Rugs on wall by Helen R. Albee.—Other weavings by the Deerfield Society.—Metal work by George F. Parker.—Pewabic lamp by Mary Chase Perry.

baskets in reed, willow, raffia, grasses, palm and pine needles, in a variety of pleasing shapes, sizes and qualities. Mrs. Thorn's woven rugs and Mrs. Henry's dimity tufted coverlets, with netted borders of "matrimony" and "moon light" stitch, almost complete the range of Deerfield activity, which however is rounded out and faithfully and exquisitely portrayed in Mary and Frances Allen's photographs of local scenes and subjects.

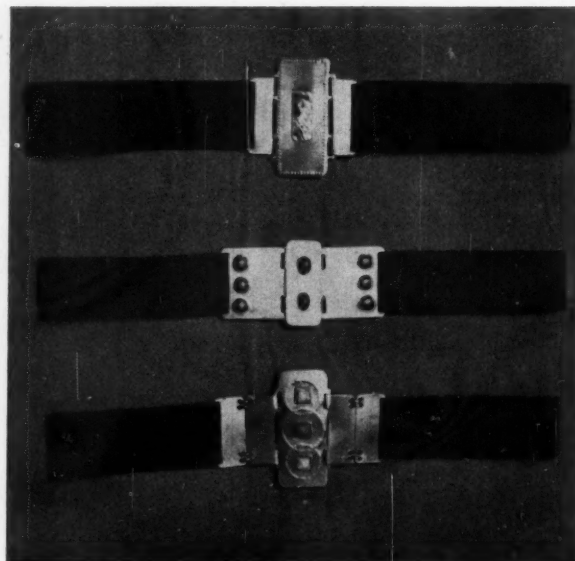
In silverware alone, this exhibition ranks well to the fore, with a coffee service of tooled and inlaid design by Mary Knight; a large compote with nicely carved border; and several smaller bowls and platters by the same artist. These pieces are all destined later for the Boston exhibition at Copley Hall, as are Jane Carson's salad set and salts and peppers, etc. Arthur Stone shows some beautifully worked spoons and ladles, a large porringer, and silver cup. Horace Potter, George F. Hunt, Adolph Kunkler, Seth Ek, and G. Gebelein are other exhibitors of finely wrought ware. The jewelry and enameling showing is of uncommon interest; for example, Grace Hazen's finely conceived "Swan" pendant, the body of the bird being of a rarely marked piece of malachite, and her poetic treatment of pink and white Baroque pearls, and silver in the "Seaweed" chain; Ethel Lloyd's Etruscan filagree work. Blanche Dillaye's sympathetic feeling for the requirements of her Egyptian scenes, and Brainerd Thresher's rhythmical combinations of line; Miss Peacock's work shows dignity and reserve, a small gold and opal brooch is one notable piece, and two chains, the links revealing unusual technical skill and intelligence united to still finer qualities. Thomas S. Clark, Mary Wright, R. R. Jarvie, Charles King, George Parker, Lawrence Smith, and G. Busck have all good

things in fire irons, candlesticks, casseroles, candlesticks, trenchers, large and small bowls. G. Busck especially has several carefully thought out and well executed cigar boxes, cedar lined; a gong of resonant tones; a desk set, etc. The Busck studios are further represented by leathers from Mrs. Amalie Busck Deady and Charlotte Busck. Elizabeth Copeland, Margaret Jones, May Winlock, Catherine Jameson, Flora H. Skeimer, Margaret Rogers and Mrs. Eda Lord Young are other noted metal workers worthy of mention.

Besides the Deerfield textiles other good weavings shown are the Abnakee hooked rugs of Helen R. Albee, with their adaptation of old designs, in rich and varied vegetable colorings. Great is the range of work produced by the Massachusetts Commission for the Blind, of many textures and colors, and purposes,—towels, bedding, dress fabrics, curtains, etc., draperies, rugs. There is also Swedish weaving by Christina Nystrom, of the Wilro Shop, also represented by the etched leather of the Dolese Sisters; Louise Peppers orderly designs for hangings; the Isle La Motte Rug industry; the Kalo Shop, New Clairvaux Society,—the latter showing baskets as well, and last, the weavings of Marie Little of Woodstock, N. Y., whose perfection of coloring runs the chromatic scale of mauves, violets, warm madder, orange tawny, golden brown and green, and is almost lyrical in beauty and depth of tone. This briefly covers the more striking and meritorious of the various displays in the "Special" exhibition, which does not at all take into account the permanent exhibit of members' work in all classes of handicrafts, an exhibit designed to elevate as well as support the workers and to give to the world products both valuable and charming. H. P.



Illus. No. 1. Buckles in silver.



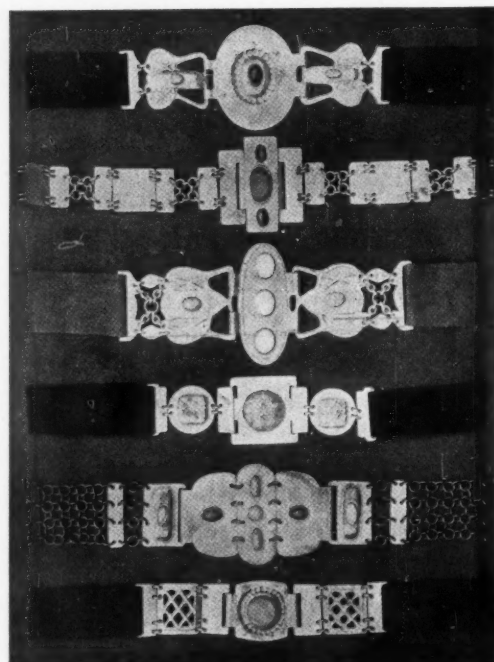
Illus. No. 2. Buckles in copper.

BARUM GUILD OF METAL WORKERS

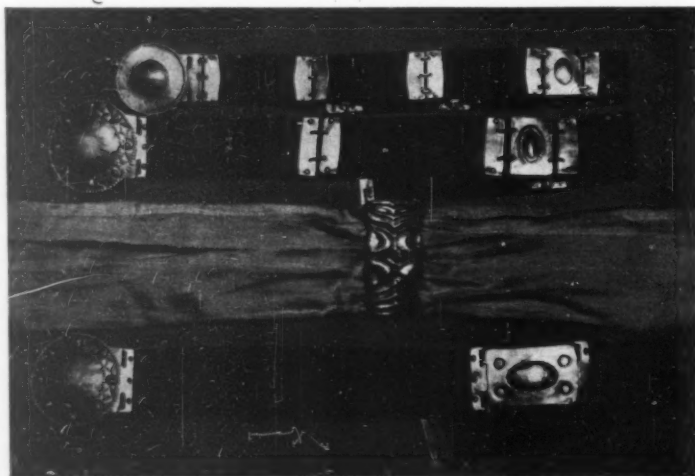
The work illustrated was designed and executed by the members of the Barum Guild of Metal Workers, Barnstaple, England. The Guild was formed four years ago by G. L. C. Morris, architect, of London. Previous to that, some classes in metal work had been held in the local Art School, which had aroused interest in the work and really suggested the idea of a Guild. The membership at present is not very large but it is gradually increasing and some very creditable work has been exhibited.

There are some very simple and attractive buckles in Illus. Nos. 1, 2, and 3 mounted on linen crash, leather and other materials. In Illus. No. 5, the pendant, and in Illus. No. 7 the brooches are particularly pleasing.

Among the copper sconces in repoussé, Illus. No. 8, 9 and 11 show varied treatments of a simple motive with good effect.



Illus. No. 4. Buckles in copper and silver.



Illus. No. 3. Buckles in silver and copper.

ANSWERS TO INQUIRIES

Mrs. E. N. C.—The illustration of desk you sent would be better stained brown all over. Get some burnt umber and thin it down with turpentine, adding a little linseed oil or let the stain thoroughly dry and then rub in a finish made of beeswax and turpentine.

HOUSES OF PORCELAIN

The home of the future will be built of porcelain. It is now possible to build cheap, simple and cleanly houses with sheets of porcelain instead of bricks and slate and concrete, and to dispense with paint, wall paper and spring cleaning.

The sheet porcelain, glazed and decorated on both sides, can be produced at about \$2.50 the square yard. This cheapness and cleanliness make the porcelain house the ideal home for working people, and it is hailed as a possible solution of the problem which besets English cities, the housing of the poor.



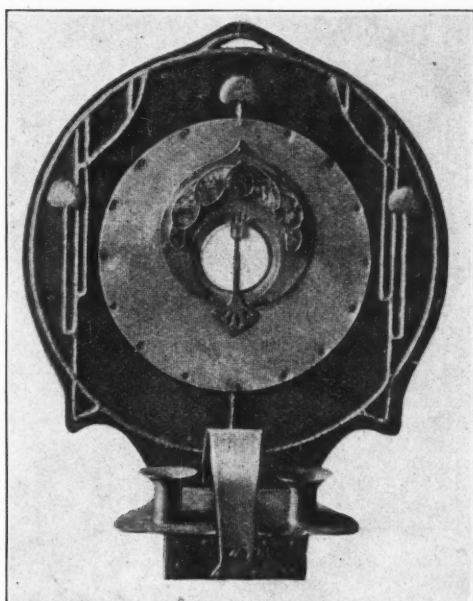
Illus. No. 5.



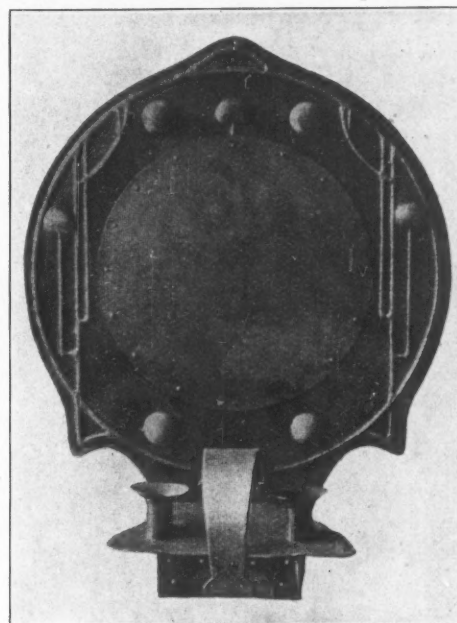
Illus. No. 6.
Pendants and brooches in silver.



Illus. No. 7.



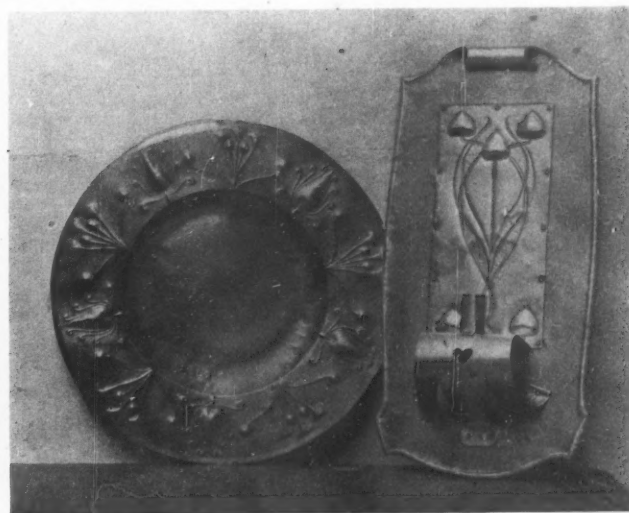
Illus. No. 8.



Illus. No. 9.



Illus. No. 11.

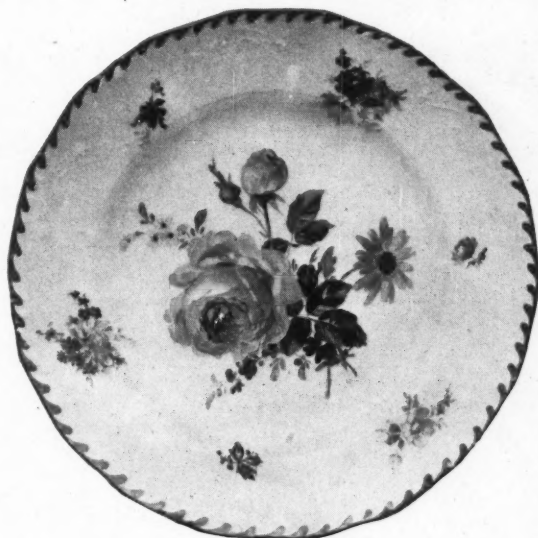


Illus. No. 10.



PINK EUCALYPTUS—MRS. H. L. BANCROFT

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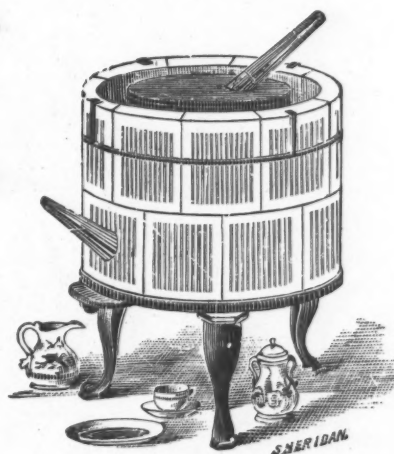
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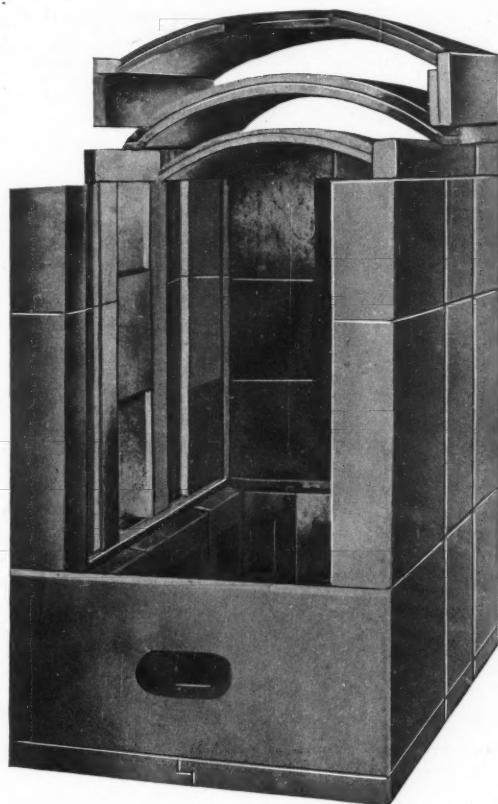
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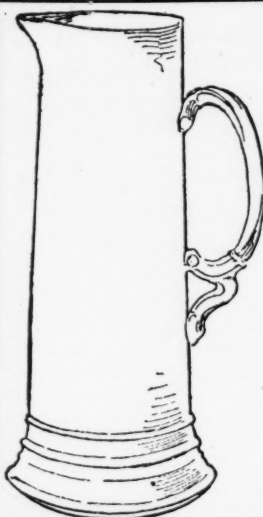
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Keramic Studio for 1907

THERE are some attractive numbers in preparation for the coming year. The January number which has been personally conducted" by Mrs. Henrietta Barclay Palst of Minneapolis, with many new ideas in decoration, studies of birds, flowers, suggestions for fish-sets, etc., has been received with much favor and praise on every side.

March was strongly edited by Margaret Overbeck, whose work this past year has called forth so much deserved admiration.

Marshal T. Fry, the foremost decorative artist of his time, will edit the May number. With his knowledge of ceramic art there will be evolved a number of Ceramic Studio that will be of vital interest to the china painters of this and other countries, as Mr. Fry has been, for years, looked up to as authority upon those subjects. The above three numbers will be well worth the subscription price, not to speak of other numbers during the year, which will have interesting features.

The September and November numbers will be specially edited, respectively by Mrs. T. McLennon Hinman and Miss Jeanne M. Stewart, and these two numbers will undoubtedly be welcome to the lovers of good naturalistic work.

January 1908 will be a California flower number by Miss Leta Horlocker.

We mention a few of the Supplements for 1907:

January—Poppy and Cherry Blossoms, H. B. Palst.

February—Jaquemint Red Rose, F. B. Aulich.

March—Decorative Landscape, Margaret Overbeck.

April—Cyclamen, Paul Putzki.

May—Cactus decoration for vase, Marshal Fry, Jr.

June—Apple Blossoms, F. B. Aulich.

August—Fleur de lis, Rhoda Holmes Nicholls.

October—Asters, T. McLennon-Hinman.

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